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is almost unsurpassed, but his figures are all characterized by this same feeling of chalkiness and entire lack of anything resembling human nature.

"King John's Oak," by Wm. H. Thwaites. An exceedingly careful rendering of an interesting subject; the gnarled and weather-beaten old tree is well and carefully painted and reflects great credit on the artist. Mr. Thwaites is an English water colorist who has located himself in New York, and his style is characterized by all the softness and grace of the English school. He has several pictures in the present exhibition, all of which are more or less meritorious, but space forbids that I should speak of them in detail.

"Study of Elms," by H. R. Newman. A strong contrast to the quiet color of Mr. Thwaites's, being hard and crude, and characterized by a disagreeable prevalence of raw green, which is extremely unpleasant. There is some good drawing in the picture, however, which barely save it from utter and entire condemnation.

"Opponent of the Excise Law," by A. Jones. Here is a picture which is a disgrace to the exhibition; coarse and vulgar in feeling, careless in execution, and is only noticeable from the attempt at wit conveyed in its catch title.

"Sea Shore," by Birket Foster. Another exquisite little picture from Mr. Foster's prolific pencil; sweet and tender in color and execution, and having in it some well drawn and characteristic figures.

"Head," by J. D. Linton. Not so good a picture as the gentleman's "Reverie," although a more popular one among artists and critics. The color is forced and unnatural, resembling more that of an over ripe peach than the human flesh, and far surpassed by Mrs. Murray's "Gipsy Queen," which is full of expression, humor and vivacity, and moreover admirable in color and execution.

"Study from Nature," by J. H. Hill. Just one of those loveable little works which we all have seen in our country rambles; good in execution, although in a rather unfinished condition, and almost faultless in drawing; the color is, perhaps, a little weak, but, for all this, the "Study from Nature" is a most charming picture.

"Group of Calves," by Harrison Weir. Everyone is familiar with Mr. Weir's great superiority as an animal painter, and the present picture, although not quite equal to some of the artist's other works, is still a fair specimen of his style, the calves are well drawn and expressive, but there is a smudginess of color in the picture which is not altogether agreeable.

This finishes the pictures in the water color room; as a whole it is a most admirable and creditable collection, and it is to be hoped that at the next exhibition of the National Academy the same space and honorable position will be assigned to this branch of art as at the exhibition of the Artists' Fund Society.

On Tuesday of last week, the Brooklyn Art Association threw open the doors of the Brooklyn Academy of Music for its seventh annual exhibition. Braving the dangers of the East River and the many hardships of its passage I made my way to the Brooklyn Academy of Music and found there a collection of very beautiful maidens and very indifferent pictures; in addition to this I found a

great scarcity of catalogues and was only able to discover the titles of the different works exhibited by referring to the catalogue of a complaisant Brooklynite. It would be well for the members of the Association were they to furnish these necessary articles, to the members of the press at least, as it is next to impossible to notice pictures unless you know their names and by whom they are painted. Let us hope that next year this fault will be remedied.

The collection, as a whole, is inferior to that of former years; many of the pictures being old ones which have been seen time and again in picture shops and private galleries, while others are but poor specimens of their respective artist's style and talent. One of the best pictures in the exhibition is "The Coming Storm," by Geo. Innes, which is good in composition and broad in treatment, while the lights are excellently managed; there is an air of smudginess in many places, however, which is far from agreeable.

"On the Alert," by Gilbert Barling, is a cleverly painted quail, full of life and spirit, while the landscape is full of atmosphere and strength.

Mr. Weir came very near to painting an exceedingly fine picture when he painted "Niagara"; the feeling of height and the rush and roar of water are admirably conveyed, and were it not for a lack of greys, which causes the picture to look untrue and forced in color, it would be a thoroughly excellent work.

Mr. Leutze's much praised "Lady Godiva" is among the collection and occupies a prominent position; it is a picture utterly unworthy of the gentleman's reputation, being bad both in drawing and color, while the subject is treated with an excess of prudery which renders it almost indecent from the evident trouble displayed to make it otherwise.

Mr. Jerome Thompson is at work on a large picture which is to be called the "Passing Shower." The subject is taken from the Green Mountains, and looking off from a ledge of high rocks we see spread beneath us the fertile valleys and mountain fastnesses of Vermont, while in the distance stretches the Catskill range towering above the peaceful waters of the Hudson. The idea of space and atmosphere is well conveyed, and the near foreground is well and carefully painted. When finished, this will be a really fine and imposing picture.

PALETTE.

LITERARY MATTERS.

"SARATOGA, AN INDIAN TALE OF FRONTIER LIFE." T. B. Peterson & Bros.

This is a clever novel of the rather sensational school; the language is good and at times quite powerful, while the descriptions of wood-life are well and truthfully given. The incidents narrated purport to have been handed down by tradition as veritable facts, and the principal personages introduced drawn from actual prototypes. For all artistic purposes, whatever might be true is true; and the book is presented to the public as a faithful picture of Saratoga in 1787.

"THE NATIONAL COOK BOOK." T. B. Peterson & Bros.

This is one of the best books on cookery that

has been issued from the press in some time; the receipts are written in a concise and simple manner, giving the housewife the required instructions in few words and short, pithy sentences, which enable her to arrive at the process of making a pudding or concocting a dish without having to wade through any unnecessary quantity of reading matter.

CORRESPONDENCE.

CINCINNATI, Nov. 14, 1866.

ED. AMERICAN ART JOURNAL:

Knowing the deep interest you feel in musical matters throughout the country, I call attention to a musical event of no little importance to the music lovers of this "Queen City." I refer to the grand concert of the Harmonic Society of this city, which occurred last evening in Mozart Hall. I take the liberty of a stranger of remarking freely upon the performance: and, first, to the credit of the citizens, be it said, they appreciate this society, and, notwithstanding the attractions of many other first class entertainments, the house was well filled, long before the concert commenced, with the beauty and elite of the city.

The first and most important part of the concert consisted of selections from Costa's Oratorio, "Naaman," for the first time in this country. Of twenty-three numbers in the first part of the Oratorio, fourteen were given, and of twenty numbers in the second part, eleven were given. The incidents from which the Oratorio is drawn are contained in the second book of Kings, second, third, fourth and fifth chapters. Commencing with the translation of Elijah to Heaven, referring among other incidents to the miraculous extension of the cruse of oil, the restoration to life of the widow's son, and the healing of Naaman, and with the general rejoicings consequent on this event, the Oratorio closes.

The part of Elisha was sung by Mr. Edward Hermanson, who has a musical voice of good compass, with great power and flexibility. He sang with great taste and expression, thoroughly identifying himself with his part, especially in the songs "Arise, O! Lord," "Thy seed shall be prosperous," and "Lament not thus," he was remarkably good. The principal soprano solos were sung by Miss Virginia Smith, whose peculiarly pure, sweet voice has had the benefit of excellent training. The song, "Look up my son," was perhaps the most effective of all the solos.

The fresh sweet alto voice of Miss Heidesheimer told to advantage in the duet with Mr. Hermanson, "I sought the Lord." The alto solo, "I dream't I was in Heaven," received a careful conscientious rendering by Miss Mason, (niece of the Lowell Mason,) who sings with much feeling and appreciation. The tenor solos, by Mr. Robert Rogers and Mr. Pitton were very effectively given and elicited much applause. The quartette, "Honor and Glory," sung by Miss Jane Sullivan, Miss Abbie Mason and Messrs. Rogers and Hermanson, elicited the first encore of the evening.

The choruses, almost without exception, were splendidly given by one hundred and forty voices, supported by an amateur orchestra of thirty pieces.